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Dead on the Field of Honor. This is the sonorous title given by the French papers to a notice of the death of M. Jacob Schontag, formerly chef of the *claque* at the Vienna Opera House.

He died suddenly during a performance of the "Meistersinger." Schontag was a bachelor, sixty-four years of age. In his profession he was successful, leaving a fortune of over 100,000 florins. He

came to Vienna forty years ago, an enthusiast on music; but, as he was poor, he engaged as a *claqueur* at the Kaerthnerthor Theatre, where his prodigiously loud clapping of the hands aided his advancement, and he speedily amassed a goodly sum. Of course, he was an authority as regards operatic matters.

At one period, the manager suppressed the *claque*, but Schontag was allowed to retain his parquet seat.

It would appear that the new system actually shortened the life of the *claqueur*. For some time past, he spoke only with irony of his possibly approaching end. "Not one artist," he said, "will follow my coffin to the grave, for fear of giving the impression that his success was due entirely to the *claque*."

The capacity to understand the intricacies of music is extremely limited among the public; it frequently happens that the whole audience in an opera-house is thrown into uproar by one false note, whilst it listens not unwillingly, nay, even with pleasure, to pieces which are absolutely uninterpreted.—*Hector Berlioz*.

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ORIGIN OF THE MIDDLE AGE LEGENDS USED BY WAGNER.

THE COMPOSER'S MISCONCEPTION.

It is well known that Richard Wagner was of opinion that the only proper subjects for operas such as he composed—operas in which the music is closely united with the poem—were the traditional myths in the old popular legends. In music suited to these legends he thought he saw a great opportunity of interpreting the mystery of human destiny. Therefore he went to the Middle Ages for his subjects, and he believed that those which he used belonged wholly to the Middle Ages of Germany. A German to the bottom of his soul, he considered the German legends of those times vastly superior to the contemporaneous legends of other countries. M. Gaston, Paris, however, in *La Revue de Paris* (Paris, March 15th), maintains that Wagner was under a misconception as to the German source of his legends. He says, according to a translator, the *Literary Digest*: "Many of the subjects which Wagner has treated because he believed them wholly and thoroughly German, are not so. He found them, no doubt, in German poems of the Middle Ages, but these poems were translated or imitated from the French. Such is the case in 'Tristan and Isolde,' in 'Parsifal,' and beyond question in 'Lohengrin.' To be exact, behind the French form copies in the German poems, there was a primitive form much older, but that form was not German. It was Celtic, due to that race, poetic by nature, to which belonged the Gauls, the ancestors of the French, and to which belongs now the Gaelic race of Scotland, the Welsh of England, and the Bretons of France. It was in the dreamy, melancholy and passionate imaginations of the Celtic race that were elaborated, if not formed—for many of them go back to a past still more distant—the most beautiful fictions of the Middle Ages. In their original language they are lost; but in the Twelfth Century, having had a great fascination for the French, they took a French form, in which they were notably altered, and passed thus, thanks to the extraordinary influence of French poetry, into all the countries of Europe and especially into Germany."

"The legend of 'Tannhauser' has an analogous history, although in this case the French intermediary has not been found. The direct source from which Wagner took it was not a German poem of the Thirteenth Century, but a popular song a great deal more recent. He found it in a compilation of old German songs by Heinrich Heine, to whom he already owed the theme of the 'Phantom Ship.' Heine praised highly the old song, calling it an admirable poem, and when writing later a parody of it compared it to Solomon's 'Song of Songs.' Wagner, when he found this legend in Heine's book, was as much taken with it as Heine himself, and thought it a theme eminently dramatic. The problem which Wagner thought was formulated by the legend was a contest in the human heart between passionate love and pure, ideal love. This contest, however, is not in the legend. What that depicts is the adventure of a mortal who, thanks to the love of a goddess, enters, while still alive, the supernatural regions where Spring reigns eternally and where there is constant felicity. In the course of time this mortal has a fit of nostalgia and desires to revisit the earth, which he does, but returns after a while to his former abode. Later on this nostalgia was replaced in the legend by a sense of sin, and he desires to come back to the earth to see the Pope and get absolution. This absolution the Pope refuses, and the mortal returns in despair to the place where he had sinned. Wagner has modified this last version of the legend, making an edifying conclusion, in which religion, love, and purity of soul triumph over the forces of hell, and the opera ends with a celestial harmony in which the voices of the angels silence the last appeal of the demons. * * *

"It cannot be doubted that the substance of the legend of Tannhauser is of a date anterior to Christianity. It contains a psychological problem much higher than the struggle between pure and sensual love, a problem which Wagner hints at in passing, when he shows us Tannhauser, in the midst of the delights of the land where Venus lives, sighing for human strife and suffering. It is even the problem of happiness, which humanity, since it was able to think, feel and dream, has always been putting and has never been able to resolve."

"The hero of our legend is received in a place where all the evils of earth are unknown, where time flies on without its flight being perceived, without bringing nearer each day the degradation of old age and the threat of death, where all the precarious and fugitive enjoyments here laboriously attained and disputed by suffering are given without alloy and obtained without labor, where love, 'the only good here below,' is at the same time eternal and always new. In this paradise, however, in this land of joy, this country of eternal youth, the hero, after some time, feels a satiety of pleasures without a struggle, of a life without activity and without labor; he is seized with a nostalgia for the true hu-

man life with its desires rarely satisfied, with its pains that season its joys, with its efforts which give value to attained results. Thus, this perfect happiness of which the human soul is always dreaming, it feels that it would not know how to enjoy."

THE MUSICAL MARTYRS.

Martyrs are dying out, but our instinct for making martyrs of men still exists, and we have an uneasy conviction, that, properly speaking, all artists should be martyrs, says R. Peggio in the *Musical Standard*. Beethoven deaf and ill used by his ungrateful relations; Schubert starving and yet with his head among the stars; Chatterton poisoning himself when young because he could not earn money by his poems; Mozart hurried into the ground as if he were a pauper; Berlioz fighting for his opinions in Paris, embittered, unsuccessful—these are your true artists, because they were martyrs to their art. Wagner in his youth nearly obtained the martyr's crown; his journey from Riga with his dog, his early struggles in Paris, his exile, the attacks made on him from all quarters, should have secured him a fine nimbus, but unfortunately Wagner would not act his part. He was east for a martyr and all the while he was understudying an emperor. And then, as a final touch, he borrowed money from Liszt. That was unforgivable, for it placed him on the level of an ordinary human being in some ordinary commercial occupation. Besides Wagner died fairly well off, and was, we are told, addicted to petty personal luxuries just like any member of the Stock Exchange. Contrast Schubert writing songs on the back of a bill of fare in a third rate beer house and Wagner, dressed in a velvet smoking jacket with a quilted satin collar, surrounded by pianos obtained on the ninety-nine years system, and, if you be a man of average intelligence, you will perceive at once the enormous difference between the genius of the two men.

Some day perhaps, the average man will understand that artists (musicians, poets and painters) hate poverty and disemfort in exact proportion as they love their art. I never yet met an artist worth his salt who did not want to make money; the few who have openly abjured it have been would-be geniuses modeling their life on the accepted martyrdom idea of the persecuting Philistine. The work of such as these is nothing worth; it is merely imitative, just as their conduct is based on an imitation of an ideal. The tragedy really is that the artist from his very nature, from his sensitiveness and love of beauty, is influenced by his surroundings more than any other man is influenced. His ideas of luxury may not be the same as those of the vulgar soul who, when rich, waxes fat on the rare food of the earth; he may not care to go forth in purple and fine linen, nor may he desire to be half suffocated in drawing-rooms; but, nevertheless, he pines for comfort, refinement, beauty, and the peace of soul that such things bring with them, and his best work is done when his circumstances are anything but picturesque from the commonplace storybook point of view. The history of successful geniuses in art show us that the martyrdom idea is only an ideal set up by the average man and has never been an ideal of the artist himself.

JOSEFFY'S ANECDOTE OF DE PACHMANN AND PADEREWSKI.

De Pachmann's eccentricities furnished the inspiration for many stories about him. One highly characteristic anecdote, says the *American Art Journal*, is told by Joseffy, who was present when De Pachmann and Paderewski met here during De Pachmann's last season in the United States. Paderewski had complimented De Pachmann on his playing, and De Pachmann immediately responded by asking Paderewski if he played as well as Rubinstein. No effort on Paderewski's part to avoid answering that question could quiet De Pachmann. Finally Paderewski in desperation replied that De Pachmann did play as well as Rubinstein. Then De Pachmann insisted on knowing if he played better than Rubinstein. Persistent questioning finally compelled Paderewski, for the sake of his own peace of mind, to admit that De Pachmann did play better. "How many times better?" was the next question.

"Twice as well," Paderewski faintly said. The indefatigable De Pachmann ultimately compelled Paderewski to say that he played five times as well as Rubinstein.

De Pachmann made it impossible for Paderewski to escape, and the humor of the situation was not lost on Paderewski. But the vanity of the man became disgusting to him when De Pachmann wanted to know if he could not really play six times as well as Rubinstein!

Paderewski made it plain by his manner that he had suffered enough by this time, and with fine scorn De Pachmann smiled and said:

"See, see the envy of all artists toward their fellows!"

THE SONGS OF BIRDS.

Bird-songs are not music, properly speaking, but only suggestions of music, writes John Burroughs in *March Century*. A great many people, whose attention would be quickly arrested by the same volume of sound made by a musical instrument or by any artificial means, never hear them at all. The sound of a boy's penny whistle there in the grove or the meadow may separate itself more from the background of nature, and be a greater challenge to the ear, than is the strain of the thrush or song of the sparrow. There is something illusive, indefinite, neutral, about bird-songs that make them strike obliquely, as it were, upon the ear, and we are very apt to miss them. They are a part of nature, and nature lies about us, entirely occupied with her own affairs, and quite regardless of our presence. Hence, it is with bird-song, as it is with so many other things in nature—they are what we make them; the ear that hears them must be half creative.

I am always disturbed when persons not especially observant of birds ask me to take them where they can hear some particular bird, the song of which they have become interested in through a description of it in some book. As I listen with them, I feel like apologizing for the bird; it has a bad cold, or has just heard some depressing news; it will not let itself out. The song seems so casual and minor when you make a dead set at it. I have taken persons to hear the hermit-thrush, and I have fancied that they were all the time saying to themselves, "Is that all?" But, when one hears the bird in his walk, when the mind is attuned to simple things and is open and receptive, when expectation is not aroused and the song comes as a surprise out of the dusky silence of the woods, one feels that it merits all the fine things that can be said of it.

I have not yet seen a caged bird that I wanted—at least, not on account of its song—nor a wild flower that I desired to transfer to my garden. A caged skylark will sing its song sitting on a bit of turf in the bottom of the cage; but you want to stop your ears—it is so harsh and sibilant and penetrating. But up there against the morning sky, and above the wide expanse of fields, what delight we have in it! It is not the concord of sweet sounds; it is the soaring spirit of gladness and ecstasy raining down upon us from "heaven's gate." Then, to the time and the place, if one could only add the association, or hear the bird through the vista of the years, the song is touched with the magic of youthful memories!

A number of years ago a friend in England sent me a score of skylarks in a cage. I gave them their liberty in a field near my place. They drifted away, and I never heard them or saw them again. But one Sunday a Scotchman from a neighboring city called upon me, and declared with visible excitement that on his way along the road he had heard a skylark. He was not dreaming; he knew it was a skylark, though he had not heard one since he had left the banks of the Doon, a quarter of a century or more before. What a pleasure it gave him! How much more the song meant to him than it would have meant to me! For the moment he was on his native heath again. Then I told him about the larks I had liberated, and he seemed to enjoy it all over again with renewed appreciation.

Many years ago some skylarks were liberated on Long Island, and they became established there, and may now occasionally be heard in certain localities. One summer day a friend of mine was out there observing them; a lark was soaring and singing in the sky above him. An old Irishman came along, and suddenly stopped as if transfixed to the spot; a look of mingled delight and incredulity came into his face. Was he indeed hearing the bird of his youth? He took off his hat, turned his face skyward, and with moving lips and streaming eyes stood a long time regarding the bird. "Ah," my friend thought, "if I could only hear that song with his ears!" How it brought back his youth and all those long-gone days on his native hills! The power of bird-song over us is so much a matter of association. Hence it is that every traveler to other countries finds the feathered songsters of less merit than those he left behind. The traveler does not hear the birds in the same receptive, uncritical frame of mind as does the native; they are not in the same way the voices of the place and the season.

He that compares what he has done to what he has left undone, will feel the effect which must always follow the comparison of imagination with reality; he will look with contempt on his own unimportance, and wonder to what purpose he came into the world; he will repine that he shall leave behind him no evidence of his having been, that he has added nothing to the system of life, but has glided from youth to old age among the crowd, without any effort for distinction.—*Samuel Johnson*.

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THOMAS M. HYLAND, . . . EDITOR.

MAY, 1898.

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TONE PICTURES.

It was a happy fancy of an English art critic to call the exquisite marble sculptures of Italy "frozen music." An equally happy one, says the *American Art Journal*, is to call a certain department of musical creation "tone-painting;" the only objection to such a term being found in the fact that music is a language, the eloquence of which painting cannot rival.

Study any great painting you may see. It is only a painting—not nature. On the other hand, study any great musical work, tone-picture; how poorly the term tone-picture applies to its beauty and heart-power!

Music is a language whose charms no paints can portray.

Time would fail any pen to catalogue all the great tone-pictures with which the world is enriched. The heart of every music-lover is a gallery in which you may find these pictures. In one heart Mozart reigns, in another Beethoven, in another Handel. One music-lover dotes on fugues, another on simple songs, another on battle-marches, another on gospel hymns. All these tone-pictures, which are equally great in their respective ways, appear in the eyes of those persons who love them, as do sunset colors, in their wealth of crimson and gold, appear as diamonds of purest ray, appear as pictures, indeed: but as pictures which no artist with brush and paint box could make.

Compare Raphael's "Madonna," the greatest picture of its kind in the world, with Mozart's "Requiem," and measure their respective influences on the heart of observer and listener. Compare Raphael's pictures with Mozart's instrumental masterpieces also. For, whether Mozart uses tones with words or only tones, yet are his tone-pictures the perfection of art.

Now, to sum up this delightful theme on which an ordinary devotion to music would lead its possessor to write volumes, suffice it to state that tone-pictures are God's pictures which he paints with men's hands, not only to brighten and strengthen the heart of man for the battle of life, but to create within the heart of man a desire to hear the music of heaven; to sing the "new song" by heaven's pearly gates and along the golden streets and crystal sea of immortal joy, even as Dante imagined. And, because music comes from heaven to us and goes to heaven with us, according to the promises in the Holy Scripture, therefore, must tone-pictures, which delight, refine and lift the heart of man to God, stand supreme in earth-art and in the esteem and affections of man throughout the world.

HYGIENIC VALUE OF SINGING.

In a recent number of a German journal devoted to laryngology, Dr. Barth has an article discussing the utility of singing from a hygienic point of view. Every bodily organ is strengthened by exercise; singers exercise their lungs more than other people; therefore, he says, we find that singers have the strongest and soundest lungs. The average man takes into his lungs 3,200 centimeters of air at a breath, while professional singers take in 4,000 to 5,000. The tenor Gunz was able to fill his lungs at one gasp with air enough to suffice for the singing of the whole of Schuman's song, "The Rose, the Lily," and one of the old Italian sopranists was able to trill up and down the chromatic scale two octaves in one breath.

A singer not only supplies his lungs with more oxygen than other persons do, but he subjects the muscles of his breathing apparatus to a course of most beneficial gymnastics. Almost all the muscles of the neck and chest are involved in these gymnastics. The habit of deep breathing cultivated by singers enlarges the chest capacity and gives to singers that erect and imposing attitude which is so desirable and so much admired. The ribs, too, are rendered more elastic, and singers do not, in old age, suffer from the breathing difficulties to which others are so much subject. By exercising so many muscles, singing furthermore improves the appetite, most vocalists being noted for their inclination to good meals. The nose of a singer is kept in a healthy condition by being constantly needed for breathing purposes, the injurious mouth-breathing—so much indulged in by others—being impossible in this case. That the ear, too, is cultivated, need not be added. In short, there is hardly any kind of gymnastics that exercises and benefits so many organs as singing does.

TRAIN BOTH HANDS.

Trashy piano music, with thin harmonies, gives the lion's share of what effort it necessitates to the right hand, while the left is required for a feeble thrumming. All good, well-written music, whether difficult or easy, makes equal demands on both hands. The faithful teacher should see to it that the student does such music justice by training the left hand to equal skill with the right. Where an instinctive preference is shown for the left, the right must be the more carefully drilled, but in this instance, as has been shown, the student is at a certain advantage. Old Father Bach gave, in all his compositions, equal play to both hands. A painstaking practice of the left hand of his inventions and fugues, then of both hands, will do much toward the achievement of equality. Beethoven, as well, is one of the masters who expect all ten fingers to obey their behests, and the pianist who would interpret his creations must be able to express as much with one hand as with the other.

It has been said truly that the educated hand is the most perfect instrument by means of which imagination and realism are translated into fact. Two such instruments the pianist must possess. Education should make him ambidextrous, whether his instinctive preference be for the right or the left hand. Consequently he, of all people, should enjoy to the utmost the advantages arising from well-developed brains, heart, and all the mental and physical faculties.—Ex.

At a recent concert given at "Kimball Hall," Chicago, Emil Liebling, the distinguished pianist and composer, delighted the audience by his masterly and artistic rendition of the new composition, "Hiawatha," by Mr. Charles Kunkel, and "Menuet Moderne," by L. Conrath. The duo for two pianos, "Midsummer Night's Dream Music," Grand Paraphrase, introducing "Nocturne, Dance of the Elves," and "Wedding March," by Liszt-Kunkel, rendered by Emil Liebling and Adolph Brune, scored a veritable, well-deserved triumph.

MAJOR AND MINOR.

M. Valdimir de Pachmann is about to revisit London for the first time in some years.

The national hymns of China are of such extraordinary length that it is stated that half a day would be required to sing them through.

Mme. Emma Eamés will make her appearance in this country next season in the new roles of *Aida*, *Sieglinde* and *Hero*.

Richard Strauss, the composer, is living at present in Madrid. He directs the orchestra in the Principe Alfonso Theatre.

The Municipality of Paris has announced a prize of 10,000 francs (\$2,000) for a composition in symphonic form, with or without choral combination and vocal solos.

A new Concertstück by Cowen, for piano and orchestra, has just been announced. It was written at the suggestion of Paderewski, and it is supposed that the latter will play it for the first time in public.

Mrs. Seidl, the widow of the late lamented Anton Seidl, was once a Wagnerian singer. As Johanna Krauss, she achieved distinction, particularly in the part of *Eva* in "Die Meistersinger."

"Die Meistersinger," "Der Ring der Nibelungen" and "Parsifal" are the operas officially announced as being those which will be performed at Bayreuth in 1900.

Felix Mottl has been engaged by Maurice Grau to take the place at Covent Garden left vacant by the death of Anton Seidl. As he has received an offer to go to Berlin, it is not probable that he will be engaged for the Metropolitan here next winter.

Mexico has a flourishing conservatory of music under state control. It has, at present, about 1,300 pupils. Strange to say, the men are in the majority, in the proportion of eight to five. Women music teachers must be at a discount in Mexico.

The faculty of physics in Cornell University is building an acoustically or mathematically correct organ, according to the Helmholtz formulas. It is to be used to study the vibrations of notes and investigation into chord combinations on a mathematical basis.

Dr. Hanslick, of Vienna, tells of having asked Schumann how he got on with Wagner. "Not at all," he replied; "he talks at such a rate I can't get a word in edgeways." Shortly after this Dr. Hanslick met Wagner, and put a similar question to him about Schumann. "I can't get on with him at all," replied Wagner; "he just looks at me with a vacant stare, and never says a word."

Hegel says: "It is one of the limitations of music that it holds no relation to reason. Music is entirely outside the sphere of reason. The latter begins to act only when it is furnished with distinctly formulated conceptions, or thoughts, and these are not found in music. Reason and music, therefore, have nothing in common with each other, but belong to different departments of the soul. Music goes in with sense perception, and addresses the feelings directly as such. It can give us a prolonged action of the soul, an emotional history, and in this is its great superiority in spirituality to other forms of art. The proper sphere of music is to portray the progress of the soul from grief or sadness to comfort, joy and blessedness. This it can do with an intelligibility entirely its own. Whatever is bright, tender, joyful, daring, noble, music expresses with peculiar force. It is the art of the ideal sphere of the soul, the sphere into which sin and its consequent sufferings have never entered. Evil is outside of its pure province."

At a concert given by the Liebling Amateurs, at Kimball Rehearsal Hall, Messrs. Heibronner and Green played the Liszt-Kunkel arrangement of Mendelssohn's Midsummer Night's Dream Music, grand duo for two pianos. It proved a signal success, and brought the performers enthusiastic applause.

In Prague, the opera director inaugurated the custom of commencing performances of Wagner's dramas at 4 o'clock in the afternoon.

Man may be the intellect of music; woman is its heart and soul. What she has not done with music matters little compared with the great glory and beauty she has given to music.—George P. Upton.

Above all, music ought to be, like poetry, and like all that is true, genuine, and grand; simple and unaffected; it ought to be the exact, true, and natural expression of feeling.—Gluck.

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NO I.

John W. Boone.

Vivo. ♩ 100. Ardito.

f Ped. * Ped. * Ped. * Ped.

Ben misurato.

f * Ped. * Ped. * Ped. * Ped. *

Scherzando.

p Ped. * Ped. * Ped. * Ped. * Ped. *

p Ped. * Ped. * Ped. * Ped. * Ped. *

1471-7

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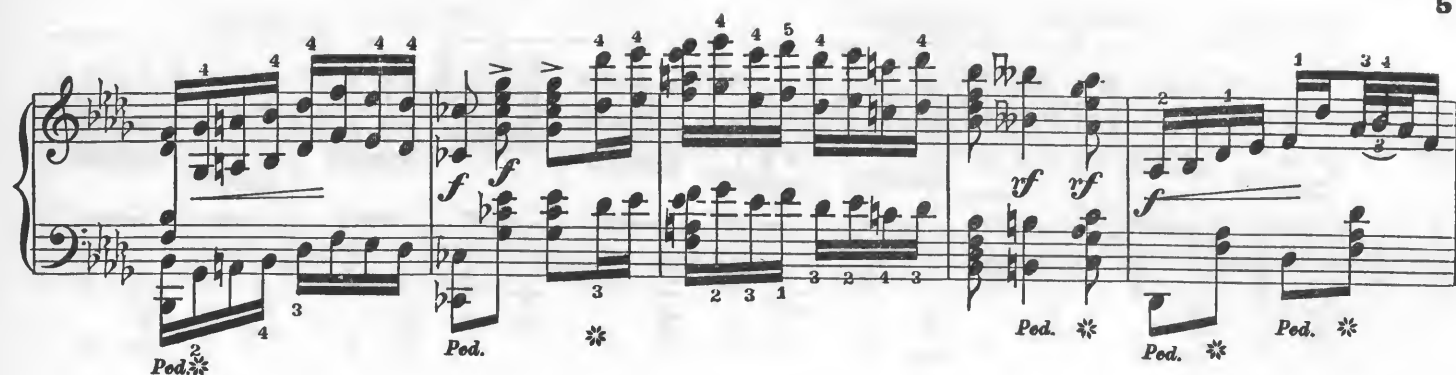
1 3 1 2
2 1 4
Ped.*

3 5
2
f
Ped.

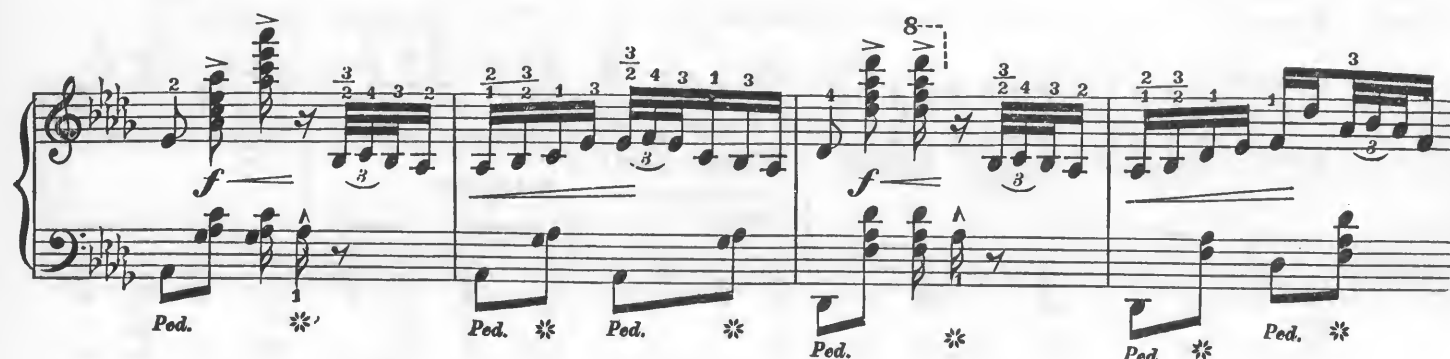
r.h.
2 4 3 2
2
1
5 3
Ped.*

r.h.
2 4 3 2
3
1
Ped.*

1471-7



First system of musical notation, featuring a treble and bass staff. The treble staff contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and some triplets. The bass staff provides a harmonic accompaniment with chords and moving lines. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. Dynamics include *f* and *mf*.



Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns in the treble and accompaniment in the bass. Pedal points and asterisks are used throughout. Dynamics include *f*.



Third system of musical notation. The treble staff shows more intricate rhythmic figures, including some with eighth-note patterns. The bass staff continues with chords and movement. Pedal points and asterisks are present. Dynamics include *f* and *mf*.



Fourth system of musical notation, starting with the tempo marking *Giacoso*. The treble staff features a series of chords and rhythmic patterns. The bass staff has a more active line with eighth notes. Pedal points and asterisks are used. Dynamics include *p*.



Fifth system of musical notation, concluding the page. It features dense rhythmic patterns in the treble and accompaniment in the bass. Pedal points and asterisks are used. Dynamics include *f*.

System 1: Treble and bass staves. Treble staff has a dashed line with '8' above it. Both staves feature rapid sixteenth-note passages. Pedal points are marked with 'Ped.' and an asterisk below the bass staff.

System 2: Treble and bass staves. Treble staff has a dashed line with '8' above it. The system includes a *f* dynamic marking and a *p leggiero.* instruction. Pedal points are marked with 'Ped.' and an asterisk below the bass staff.

System 3: Treble and bass staves. Treble staff has a dashed line with '8' above it. The system continues with rapid sixteenth-note passages and includes several triplets. Pedal points are marked with 'Ped.' and an asterisk below the bass staff.

System 4: Treble and bass staves. Treble staff has a dashed line with '8' above it. The system includes *f* and *p* dynamic markings. Pedal points are marked with 'Ped.' and an asterisk below the bass staff.

System 5: Treble and bass staves. Treble staff has a dashed line with '8' above it. The system includes a *f* dynamic marking. Pedal points are marked with 'Ped.' and an asterisk below the bass staff.

dolce.

7

p

Ped. *Ped.* *Ped.* *** *Ped.* *Ped.* *Ped.* ***

Ped. *Ped.* *** *Ped.* *** *Ped.* *Ped.* *** *Ped.* *Ped.*

p The ottava (8va) is for the right hand only.

8

Ped. *** *Ped.* *Ped.* *Ped.* *** *Ped.* *Ped.* *** *Ped.*

8

tr *leggero.*

rfz *p*

*** *Ped.* *Ped.* *** *Ped.* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

8

f

Ped. *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***



Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8

2 1 3 3 2 4 3 3 4 1

Ped. *Ped.* *

Ped.   *Ped.*

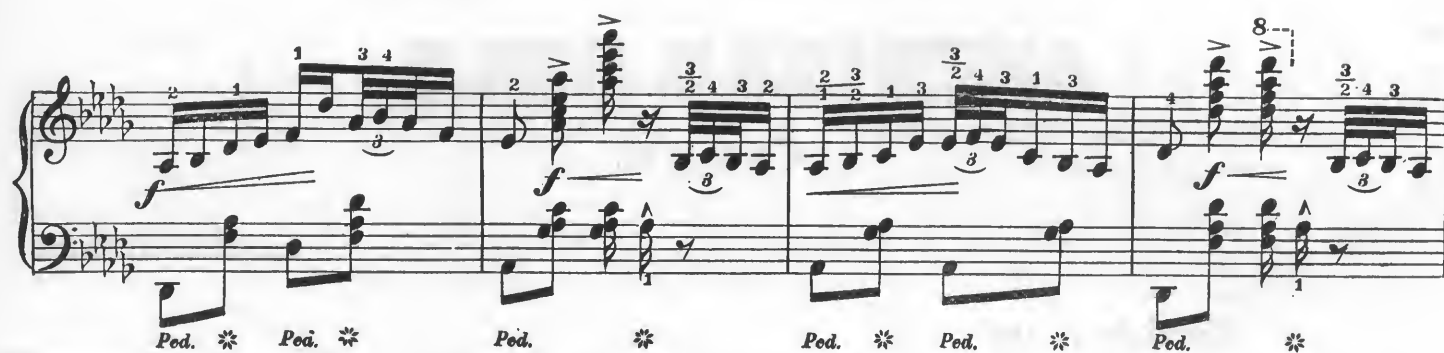
8-----

fp

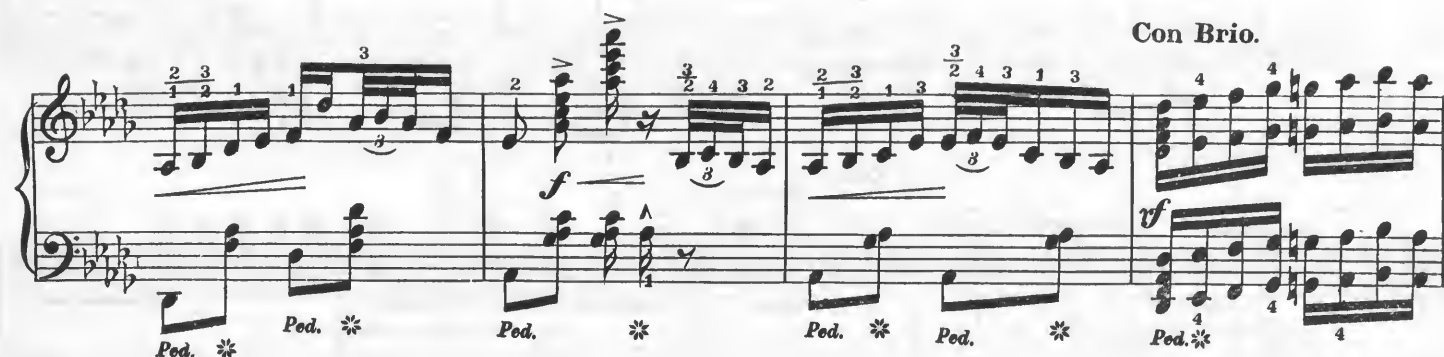
f

Pod.

Pod.



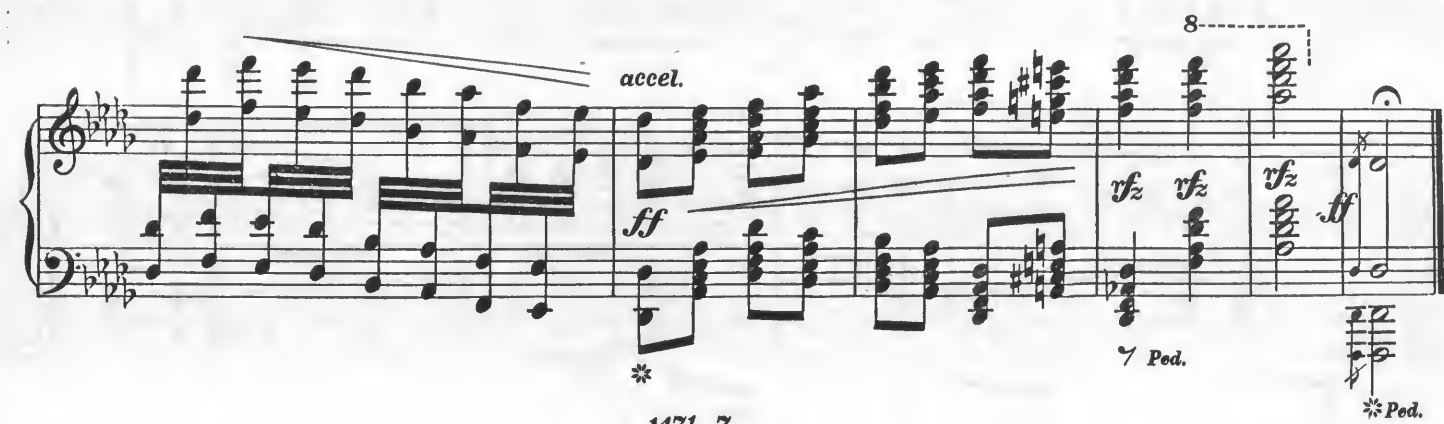
First system of musical notation, featuring piano (p) and forte (f) dynamics, fingerings, and pedaling instructions (Ped. *).



Second system of musical notation, marked *Con Brio.*, featuring piano (p) and forte (f) dynamics, fingerings, and pedaling instructions (Ped. *).



Third system of musical notation, featuring piano (p), forte (f), and fortissimo (ff) dynamics, fingerings, and pedaling instructions (Ped. *).



Fourth system of musical notation, marked *accel.*, featuring piano (p), forte (f), and fortissimo (ff) dynamics, fingerings, and pedaling instructions (Ped. *).

AMERICAN GIRLS.

MARCH.

CHARLES KUNKEL.

Marziale ♩ - 120.

f

Giacoso.

p

cresc.

f

p

1. 2.

Pomposo

First system of the musical score for 'Pomposo'. It consists of a grand staff with a treble and bass clef. The right hand plays a series of chords, while the left hand plays a bass line. The tempo is marked 'Pomposo'. The dynamics are marked 'ff' (fortissimo) and 'p' (piano). The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a repeat sign.

Second system of the musical score for 'Pomposo'. It continues the grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a bass line. The dynamics are marked 'ff' (fortissimo). The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a repeat sign.

Third system of the musical score for 'Pomposo'. It continues the grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a bass line. The dynamics are marked 'ff' (fortissimo), 'p' (piano), and 'cresc.' (crescendo). The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a repeat sign.

Fourth system of the musical score for 'Pomposo'. It continues the grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a bass line. The dynamics are marked 'ff' (fortissimo). The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a repeat sign.

Fifth system of the musical score for 'Pomposo'. It continues the grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a bass line. The dynamics are marked 'ff' (fortissimo). The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a repeat sign.

Sixth system of the musical score for 'Pomposo'. It continues the grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a bass line. The dynamics are marked 'ff' (fortissimo). The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a repeat sign.

1624 - 6

[illegible]

A musical score for a piece titled "The Red". The score is written for piano (indicated by a grand staff with treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 7/8. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes, often beamed together in groups. The bass clef provides a harmonic accompaniment with dotted half notes and quarter notes. The lyrics "The Red" are written below the bass line, with a small asterisk marking the beginning of each line of lyrics. The score consists of six measures.

1. 2.

Cantabile.

3 5 2 4 7 1 2 3

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has three measures. The piano part features a steady eighth-note accompaniment. The voice part has a melody with various ornaments and fingerings indicated. The lyrics "The Rose Tree" are written below the piano part. The score ends with a double bar line and a repeat sign.

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. The first measure starts with a forte (*f*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The melody continues with eighth notes and rests. The left hand accompaniment remains consistent. There are some markings below the staff, possibly indicating fingerings or articulation.

Third system of musical notation, measures 9-12. The melody becomes more complex with triplets and sixteenth notes. A *cresc.* (crescendo) marking appears above the staff in measure 11. The left hand continues with eighth notes.

Fourth system of musical notation, measures 13-16. The tempo/mood changes to *Pomposo*. The melody is now primarily chords and dotted rhythms. The left hand has a more active role with eighth notes. Dynamics include *f* and *ff*.

Fifth system of musical notation, measures 17-20. The melody continues with chords and dotted rhythms. The left hand has a more active role with eighth notes. Dynamics include *ff* and *p*.

Sixth system of musical notation, measures 21-24. The melody continues with chords and dotted rhythms. The left hand has a more active role with eighth notes. Dynamics include *ff*, *p*, and *cresc.*. The system ends with a double bar line and first/second endings.

Gioloso

First system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Bass staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Dynamics include *Red.* and ** Red.*

Second system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Bass staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Dynamics include *Red.*, ** Red.*, and *f*.

Third system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Bass staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Dynamics include *cresc.*, *Red.*, and ** Red.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Bass staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Dynamics include *ff cresc.*, *Red.*, and ** Red.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Bass staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Dynamics include *ff*, *Red.*, and ** Red.*

Sixth system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Bass staff has a 3-measure rest, then a series of eighth and sixteenth notes with slurs. Dynamics include *ff*, *cresc.*, *Red.*, and ** Red.*

COME TO THE DANCE.

TARANTELLA.

Moritz Moszkowski Op.27.

Presto. $\text{♩} = 96$.

Secondo.

The musical score is written for piano and consists of five systems of music. The first system is in 6/8 time and is marked 'Presto' with a tempo of 96 beats per minute. It includes a 'Secondo' section. The second system is marked 'mf' (mezzo-forte) and 'rit.' (ritardando). The third system is marked 'a tempo' and 'p' (piano). The fourth and fifth systems continue the piece. The score includes various musical notations such as notes, rests, and fingerings.

1442-12

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COME TO THE DANCE.

3

TARANTELLA.

Presto $\text{♩} = 96$.

Primo.

Moritz Moszkowski Op. 27.

The first system of musical notation for the Tarantella. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music begins with a forte (f) dynamic, followed by a mezzo-forte (mf) section, and then returns to forte (f). The piece is marked 'Primo.' and 'Presto'. The tempo is indicated as 96 beats per minute. The notation includes various fingerings, slurs, and a 'Ped.' (pedal) marking. The system ends with a 'Ped.' marking and a star symbol.

The second system of musical notation. It continues the piece with a 'rit.' (ritardando) marking, followed by a 'p' (piano) dynamic. The tempo is marked 'a tempo'. The notation includes various fingerings, slurs, and a 'Ped.' (pedal) marking. The system ends with a 'Ped.' marking and a star symbol.

The third system of musical notation. It continues the piece with a 'p' (piano) dynamic. The notation includes various fingerings, slurs, and a 'Ped.' (pedal) marking. The system ends with a 'Ped.' marking and a star symbol.

The fourth system of musical notation. It continues the piece with a 'p' (piano) dynamic. The notation includes various fingerings, slurs, and a 'Ped.' (pedal) marking. The system ends with a 'Ped.' marking and a star symbol.

The fifth system of musical notation. It continues the piece with a 'p' (piano) dynamic. The notation includes various fingerings, slurs, and a 'Ped.' (pedal) marking. The system ends with a 'Ped.' marking and a star symbol.

Secondo.



Primo.

5

The musical score is written for piano and consists of six systems of staves. The first five systems are in bass clef, and the sixth system is in treble clef. The music features complex chordal textures and melodic lines with various dynamics and articulations.

System 1: Bass clef. Dynamics: *rfz mf* and *f p*. Fingerings: 4 2, 5 4, 4 2, 3 2, 4 2, 3, 2, 1, 3, 2, 1, 2, 4, 5 3 2 1.

System 2: Bass clef. Dynamics: *rfz mf* and *f p*. Fingerings: 3, 1, 1, 2, 3, 4, 5 3, 5 2 1.

System 3: Bass clef. Dynamics: *rfz mf*. Fingerings: 5 3, 2 1, 5 3 2 1.

System 4: Treble clef. Dynamics: *f p*. Fingerings: 5 3, 4 2.

System 5: Bass clef. Dynamics: *p*. Fingerings: 4 2 1, 5 3 2 1, 4 2 1, 5 3 2 1, 4 3 1.

System 6: Treble clef. Dynamics: *mf*. Fingerings: 5 3 2 1, 4 2 1, 4 2 1, 5 3 2 1, 4 3 1, 5 3 2 1, 2.

Primo.

The musical score for the first part of the piece is written for two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody in the upper staff features a series of eighth and sixteenth notes, with a triplet of eighth notes marked '3' and a sequence of sixteenth notes marked '2' and '7'. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes, including a triplet marked '3'.

[illegible]

3 3 3 3 2 2 1 4 3 3 3 8

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The second system is a grand staff with a treble and bass clef, a key signature of one flat, and a 2/4 time signature. The treble staff continues the melody with various eighth and sixteenth note patterns, including triplets and sixteenth-note runs. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the treble staff.

First system of the musical score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with triplets and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *p* *cres.*, *cen.*, and *f p*. The word "do" is written below the upper staff.

Second system of the musical score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with triplets and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *cres.*, *cen.*, and *f*. The word "do" is written below the upper staff. Pedal marks are indicated at the bottom of the system.

Third system of the musical score. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *f*. A pedal mark is indicated at the bottom of the system.

Fourth system of the musical score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p*. Pedal marks are indicated at the bottom of the system.

Fifth system of the musical score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p*. Pedal marks are indicated at the bottom of the system.

Sixth system of the musical score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *f*, *p*, and *cres.*. Pedal marks are indicated at the bottom of the system.

p cres - - - cen - - - do.

cres - - - cen - - - do. *f* Ped. *

ff Ped. *

f Ped. *

f *p* *cres.* Ped. *

f
Ped. * Ped. * Ped. *

f *mf*
Ped. * Ped. *

rit. *p* *a tempo.*
Ped. *

1442 - 12

Primo.

10

Secondo.

12

Secondo.

Ped. *

[illegible]

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes a vocal melody with lyrics and a piano accompaniment with various musical notations such as chords, single notes, and rests. Performance instructions like 'Ped.' (pedal) and 'ff' (fortissimo) are included. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal line.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, both in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a simple melody in the right hand and a supporting bass line in the left hand. The right hand starts with a series of chords, some marked with fingerings (1, 2, 3, 4) and a "5" above a "3". The left hand plays a steady eighth-note pattern. The piece concludes with a final chord in the right hand and a whole note in the left hand. A small asterisk is visible at the bottom left of the page.

The musical score for "The Rose Tree" is presented in a single system with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble clef, while the bass clef provides a simple harmonic accompaniment. The score includes dynamic markings such as *cres.* (crescendo) and *ff* (fortissimo). A performance instruction, "both notes with the right hand," is written above the treble staff. The piece concludes with a double bar line and a repeat sign. Below the staff, there are three instances of the word "Ped." (pedal) followed by a flower-like symbol, indicating where to use the sustain pedal.

" 'TIS ALL FOR THEE."

(DIR. ALLEINE.)

Thomas Moore.

Wm. D. Armstrong.

Andantino = 60.

1. *Hat mir das Le-ben Lust gebracht, Ich dank'es Dir, ich dank' es Dir, Die*
O, con espressione.

1. If life for me hath joy or light, 'Tis all from thee, 'tis all from thee. My *sostenuto.*

1. *That bei Tag, der Traum bei Nacht* *Ge- hö- ren Dir,* *al- lei- ne Dir.* *Was*

I thoughts by day, my dreams by night Are but of thee, of on - ly thee. What.

1. mir an Hoffnung, Frieden kund, An Bal- - sam für das Her- ze wund: Den
 ♪ a tempo.

1. e'er of hope or peace I know, My zest in joy, my balm in woe, To

1. Au - gen Dein, dem Keuschen Mund, Ich dank' es Dir, ich dank' es Dir.
 A cres. dim. ad lib.

1, those dear eyes of thine I owe; 'Tis all from thee, 'Tis all from thee.

3. Ruft mich das Glück an sei-nen Thron, Geschieht's mit Dir, geschieht's mit Dir; Und
 2. Mein Her-ze gar eh' ich dich fand, Ge-hör-te Dir, ge-hör-te Dir; Blieb

2. My heart, ev'n ere I saw those eyes, Seem'd doom'd to thee, seem'd doom'd to thee; Kept
 3. When fame would call me to her heights, She speaks by thee, she speaks by thee; And
sostenuto.

3. ei-tel wü-re mir sein Lohn, Beut' es nicht auch die Ga-be Dir. Steig'
 2. frei von je-dem un-dern Band, Blieb ein-zig Dir, al-lei-ne Dir. Wie
rit.

2. pure till then from oth-er ties, 'Twas all for thee, for on-ly thee. Like
 3. dim would shine her proudest lights, Un-shared by thee, un shared by thee. When.
pp

3. ich der Mu-sen Höhn hin-an, Dass mich der Lorbeer-möcht umfahn, So
 2. Blu-men schla-fen frostbedeckt, So schlief mein Her-ze un-be-fleckt, bis
a tempo.

2. plants that sleep till sun-ny May Calls forth their life, my spir-it lay, Till
 3. e'er I seek the Mu-se's shrine, Where Bards have hung their wreaths di-vine, And
a tempo

3. hab' ich es für Dich gethan; Mein Streben gilt al-lei-ne Dir.
 2. es der Lie-be Strahlerweckt, Es leb-te Dir, al-lei-ne Dir.
cres. dim. ad lib.

2. touch'd by Love's a wak'ning ray, It lived for thee, it lived for thee.
 3. wish those wreaths of glo-ry mine, 'Tis all for thee, for on-ly thee.

LOVE'S TOKEN.

CAPRICE.

E. M. Drysdale.

Moderato ♩ - 132.

The musical score is written for piano and treble clef. It begins with a tempo marking of 'Moderato' and a quarter note equal to 132 beats per minute. The key signature is one sharp (F#). The score is divided into five systems. The first system starts with a forte (f) dynamic and includes several pedal markings. The second system introduces a 'dolce' (sweet) section with a mezzo-forte (mf) dynamic. The third system features a piano (pp) section. The fourth system continues with various dynamics and includes a final forte (f) section. The fifth system concludes the piece with a final chord and a repeat sign. Fingerings are indicated by numbers 1-5 above the notes. Pedal markings (Ped.) and asterisks (*) are used to indicate specific pedaling techniques throughout the piece.

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First system of musical notation. Treble and bass staves. Treble staff has fingering numbers (4, 1, 5, 1, 5, 5, 4, 3, 1, 2, 3, 4, 3, 2) and a dynamic marking *mf*. Bass staff has a *Ped.* marking and a star symbol. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff has fingering numbers (1, 3, 1, 2, 3, 4, 3, 5, 5, 2, 3, 4, 5, 4, 1, 5, 1, 4, 1, 5, 1, 4). Bass staff has a *f* dynamic marking and a *Ped.* marking. The system ends with a repeat sign.

Third system of musical notation. Treble and bass staves. Treble staff has fingering numbers (5, 5, 2, 3, 2, 4, 5, 5, 4, 3, 1, 5, 5, 2, 3, 2, 4, 5, 4, 2, 1, 5, 4, 5, 4). Bass staff has a *pp* dynamic marking and a *Ped.* marking. The system ends with a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff has fingering numbers (1, 5, 1, 4, 1, 5, 1, 4, 5, 5, 2, 3, 2, 4, 5, 4, 2, 1, 5, 4, 5, 4, 3, 1, 4, 1, 5, 1, 5, 5, 5, 4, 3, 1). Bass staff has a *mf* dynamic marking and a *Ped.* marking. The system ends with a repeat sign.

Fifth system of musical notation. Treble and bass staves. Treble staff has fingering numbers (1, 3, 1, 2, 3, 4, 3, 2, 4, 1, 5, 1, 2, 5, 3, 4, 3, 1). Bass staff has a *f* dynamic marking and a *Ped.* marking. The system ends with a repeat sign.

Sixth system of musical notation. Treble and bass staves. Treble staff has fingering numbers (4, 5, 4, 4, 5, 5, 4, 4, 5, 4, 4, 4, 5, 4, 4, 4, 5, 4, 8). Bass staff has a *f* dynamic marking and a *Ped.* marking. The system ends with a repeat sign.

Tempo di Valse $\text{♩} = 80$.

f *p*

mf *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *mf* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings (1, 2, 3, 4, 5) and slurs. Bass staff has a harmonic accompaniment. Dynamics: *mf*. Pedal markings: *Ped.* and asterisks.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody with fingerings. Bass staff continues the accompaniment. Pedal markings: *Ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has a melody with slurs. Bass staff has a harmonic accompaniment. Dynamics: *mf*. Pedal markings: *Ped.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with slurs. Bass staff has a harmonic accompaniment. Dynamics: *p* and *f*. Pedal markings: *Ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings and slurs. Bass staff has a harmonic accompaniment. Dynamics: *p*. Pedal markings: *Ped.* and asterisks. Marking: *Glorioso.*

Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings and slurs. Bass staff has a harmonic accompaniment. Pedal markings: *Ped.* and asterisks. Marking: 990-5

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The bass staff has a series of chords with a 'Ped.' (pedal) marking and an asterisk (*) below it. The system ends with a double bar line.

Second system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The bass staff has a series of chords with a 'Ped.' (pedal) marking and an asterisk (*) below it. The system ends with a double bar line.

Third system of musical notation. Treble and bass staves. Treble staff has a series of chords with a 'Ped.' (pedal) marking and an asterisk (*) below it. The bass staff has a series of chords with a 'Ped.' (pedal) marking and an asterisk (*) below it. The system ends with a double bar line.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of chords with a 'Ped.' (pedal) marking and an asterisk (*) below it. The bass staff has a series of chords with a 'Ped.' (pedal) marking and an asterisk (*) below it. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a crescendo (*cres.*) dynamic. The bass staff has a series of chords with a 'Ped.' (pedal) marking and an asterisk (*) below it. The system ends with a double bar line.

Sixth system of musical notation. Treble and bass staves. Treble staff has a series of chords with a 'Ped.' (pedal) marking and an asterisk (*) below it. The bass staff has a series of chords with a 'Ped.' (pedal) marking and an asterisk (*) below it. The system ends with a double bar line.

MODERN MUSICAL MACHINES.

A few years ago the domain of those who earned a living by employing their arms to turn some mechanical box of whistles was chiefly confined to the low class of Italians, says an exchange. The padrone usually brought as his colleague a gaudily dressed ape. The musician usually did his best to give the combination as wide a berth as he could, and then dismiss the subject from his mind as a nuisance well gotten rid of, and which the march of civilization would probably abolish. His predictions have been very far from verified. That old wheezy organ has proved very prolific; its evolution into higher forms is now exceedingly rapid. We possess pianos to play over our studies for us; machines to give us the latest songs sung by the most favored artists; organs guaranteed to do quite as well as the finest living organist, and instruments to play for our sole delectation what the finest orchestra is just playing at such an immense cost to crowds. Many of these automatic musical instruments are finding a ready introduction into our homes—the legitimate cradle for our future race of art-lovers—and their status cannot be readily shelved.

What is going to be the result of these interlopers on the musical future? Will their alien origin encourage or will it stultify the growth of the natural plant?

We are not taking the case of the ordinary street piano (although that has some bearing on the issue). Let us at once admit that this article offers glimpses of melody and tends to brighten some of our dark places where, without its aid, no such cherry messenger were possible. It is undoubtedly a boon, but its field of labor should be just that usually selected by the home missionary, the temperance agent and the Christian worker generally, i. e., it should move in the lower strata of society. Its handsome cousins, to whom any bravura passage offers no difficulties, who can play tenths as easily as single notes; or its other "organic" relations, who can give orchestral imitations with dynamic effects and even using the tempo rubato—are these visitors at the houses of the rich to be regarded as friends or foes?

Imagine the advantage offered to an ardent admirer of Wagner (one, let us suppose, who is not sufficient of a musician to be able to decipher a vocal score), hearing the "Tristan" played a few times before he goes to the stage for the complete opera! The net gain and enjoyment in such a case must certainly be great. Or take the ordinary student of the pianoforte. He has his piece played for him, as often as he desires, in the exact tempo, and with a perfect technical completeness which may serve him as a fine object lesson.

But such a Frankenstein, by its very proportions, is apt to hypnotize some more sensitive art student. Possibly it would eventually quite discourage him. From his superficial point of view, it might take him years to become as proficient as the prototype. If he were, again, a thoroughly mercenary man—and the musical world contains a few of such specimens—he might even be cogitating over such a problem as this: "Are the cost of so many years lessons, plus the daily labor of practising, equal to the pleasure I should have from purchasing at the outset a machine which will play for me whatever I want?"

Only to such a very earthly being would it be necessary to point out that one of our primary duties as inhabitants of the world, is to develop our merits; that real enjoyment must be something in which the mind has the greater share; and that music is one of the most potent influences which tend to beautify the mind. Can, then, any mere machine act as a substitute for our mental purposes? Even supposing that the time saved from acquiring an art were used in prosecuting some scientific subject, it is very problematical whether the experiment would, after the lapse of years, show such beneficial results. We keep constantly reading of some of the greatest scientists deploring the fact that they had not set aside part of their lives to a study of some art.

That some of the new forms of automatic musical instruments are becoming a power, and that they will exercise a decided influence on our future musical students is proved by the notice extended to them by men of the highest standing in the world of art, both at home and abroad, says Albert W. Borst in *The Musician*. Teachers cannot ignore them as they could their predecessors. Neither need they regard them as formidable antagonists. Macaulay long since prophesied that "in an enlightened age there will be much intelligence and much science, much philosophy * * * abundance of verses, but little poetry. Men will judge and compare, but will not create." Our age of machinery is thus not favorable to an advance on purely artistic lines. But like all novelties of abnormal growth, these machines will have a vacuum. During such the subjective side of man comes into prominence. Then even the beginner

in art will learn to feel that his seemingly puny efforts are in reality worth more than can be accomplished by the most perfect mechanical piano or organ ever invented or to be invented. "An artist," says Emerson, "must inscribe the character and not the features." The original faculty, we repeat, for creating, or at least suggesting, is one of the grandest gifts bestowed on humanity. And no atomic theory on which everything is reduced to different combinations of primitive force will ever succeed in furnishing an organic to an inorganic subject.

Let us then learn to put a correct valuation on the different modern musical inventions, some of which are of a very fine grade. They can never do more than help build up the walls for our art temples. Inside the sacred precincts one will only find such refined natures as have, by earnestness and perseverance, thoroughly prepared themselves for admission.

VERDI'S EARLY STRUGGLES.

Verdi's early days were days of struggle, and even when recognition came, his rewards were not substantial. Five dollars a year was what he was paid for playing the organ in church, and he had a hard time to get the position even at that ridiculous sum, the competition was so great. His operas found ready acceptance, but the pay was small. He received less than \$2,000 for three operas which were produced in Milan and Vienna, but never was money more welcome, for he was just in the act of borrowing \$50 from his father-in-law to pay his long over-due rent. Poverty was not his greatest sorrow. The loss of his wife and two children within a few months was the severest blow that ever fell to his lot. "Alone, alone," he wrote to a friend. "In a little over two months three coffins, all that I loved and cherished most on earth, were taken from me. I had no longer a family." And this tragedy occurred while he was trying to compose a comic opera!

Although he married again, Verdi's whole life was clouded by his early loss. It "shrouded him in a sad mood," says his biographer, "which he cannot throw off, and the peculiarly gloomy and tragic nature of many of his operas has been attributed to his domestic afflictions. Again, when the great poet and distinguished author of 'I Promessi Sposi' died, Verdi was quite overcome. Only when he had poured forth his 'Requiem' to his dead friend's honored memory did he feel that his tribute of affection towards Manzoni had been at all adequate. Verdi's goodness of heart is seen in his treatment of his favorite librettist, Francesco Piave, when dire misfortune befell him." The man who had written the libretti "I Due Foscari," "Macbeth," "Il Corsaro," "Steffello," "Rigoletto," "Traviata," "Simon Boccanegra" and "La Forza del Destino," was one day discovered unhinged in body and mind, unfit for every place save the lunatic asylum. Finding his patient poet thus afflicted, Verdi settled a pension on him for life, and quieted the poor fellow's mind by undertaking the charge of an only child and providing for her welfare.

SCHULHOFF.

It is more than half a century since the distinguished pianist, Julius Schulhoff, made his debut in London, and although at first he created a great sensation here as an executant, he has for many years retired from the concert platform, and has devoted himself to teaching. His death last month, at the age of seventy-two, is now announced from Berlin, where, since his marriage in 1878, he has resided. Julius Schulhoff was a native of Prague, and was a pupil for piano of Kisch and Tedesco, and for theory of Tomaczek. He made his debut at Dresden in 1843, and two years later he went to Paris, where he became a friend of Chopin. At Chopin's suggestion he gave his first concert in Paris in 1845, and in the French capital, then the great centre of the pianoforte world, he resided several years, frequently also visiting London, and touring in Germany, Spain, and North and South Russia. The Franco-German war drove him from Paris to Dresden, where, in 1870, his aged mother still resided, and finally to Berlin. Most of his compositions (which must not be confounded with those of J. Scholof, of Pesth) are brilliant and melodious works of the drawing-room pattern, and his "Galop di Bravura," his "Souvenir de Varsovie," and similar pieces, are extremely popular.

Every one may have his own taste, and every one should be able to give reasons for what he likes. But to attempt to elevate individual taste into universal laws is to forsake the place of the philosophical inquirer for that of the dogmatic law-giver. The true critic does not deduce his rules from his own tastes, but, rather, forms his taste upon the rules necessary to the subject of his inquiry.—*Lesing*.

THE WIT OF COMPOSERS.

Never, surely, was composer more witty than the master who gave us an immortal setting of "William Tell." Rossini's whimsicality extended even to his birthday, says *Chambers' Journal*. Having been born in leap year, Feb. 29, he had, of course, a birthday only once in four years, and when he was 72 he facetiously invited his friends to celebrate his 18th birthday. Some of the best specimens of his wit were shown in connection with brother-composers. "You know," he said one day, speaking to a friend, "you know what pretty dance tunes Auber has always written"—Auber being as likely to write dance tunes as Rossini was to write a sermon. The maestro seldom went to the opera or to any place of amusement, but he could not resist the temptation of hearing one of Wagner's works. It was "Tannhauser." Afterward, when asked to give his opinion of the opera, he said: "It is too important and too elaborate a work to be judged after a single hearing, but so far as I am concerned, I shall not give it a second."

Upon amateurs he was especially severe. A few days after Meyerbeer's death a young admirer of his called upon the composer of "William Tell" with an elegy which he had written in honor of his idol.

"Well," said Rossini, after hearing the composition played over, "if you really want my honest opinion, I think it would have been better if you had died and Meyerbeer had written the elegy." Sometimes the amateurs would endeavor to bribe him into a compliment by sending him a little present. The ruse, however, was but seldom effectual. A bubbling composer once accompanied his new composition with a Stilton, hoping, of course, to have a letter praising the work. The letter came, but all it said was: "Thanks; I like the cheese very much."

Rossini's witticisms indeed bubbled forth at all times and under all circumstances. On one occasion a gentleman called upon him to enlist his aid in procuring for him an engagement at the opera. He was a drummer and had taken the precaution to bring his instrument. Rossini said he would hear him "play," and it was decided that he should show off in the overture to "Semiramide." The very first bar of the overture contains a tromolo for the drum, and when this had been performed, the player remarked: "Now I have a rest of seventy-eight bars; these of course I will skip." This was too good a chance to be lost. "Oh, no," said the composer; "by all means count the seventy-eight bars. I particularly wish to hear those."

Some of these anecdotes of Rossini remind us that composers, as a rule, have not figured amiably as critics of each other. Handel swore that Gluck knew no more about counterpoint than his cook. Weber pronounced Beethoven a madman; and Haydn said of a brother musician that "he played the fiddle like a hog." Liszt was particularly severe upon follow-artists. Some one was once playing to him a composition he evidently did not care for. "What is that?" he asked.

"It is Bennett's Maid of Orleans' sonata," was the reply.

"Ah," said the virtuoso, "what a pity that the original manuscript did not meet with the same fate as Joan." In this connection a good story is told of the late Victor Masse. He was informed one day that a rival composer took every opportunity of declaring that his (Masse's) music was execrable.

"He maintains I have no talent," said Masse; "I always declare he has plenty. We both know we lie."

But perhaps better than this was the opinion of Wagner expressed by Offenbach. Wagner had just published his "Rienzi," and off went a copy to Offenbach, with a request that he would say what he thought of it. Now, Offenbach had previously read some of Wagner's poems and had made fun of them, a circumstance well known to Wagner. After some three weeks the score of "Rienzi" was returned to its composer, with a slip, on which was written: "Dear Wagner—Your music is trash; stick to poetry." This, of course, enraged Wagner greatly, and some months later he was out with one of his celebrated brochures denouncing the Jews. It was a fine opportunity for revenge—Offenbach being an Israelite—and the brochure was in the hands of Offenbach in no time. Two days elapsed and Wagner had the pamphlet back. When he opened it, this is what he found written on the front page: "Dear Wagner—Your brochure is rot; stick to music."

Haydn was a great admirer of the fair sex, and some of his prettiest things were said about women. One specimen must suffice. The celebrated Mrs. Billington was a great friend of his, and Sir Joshua Reynolds had painted her portrait. Haydn went to see the picture when it was finished. "Yes," he said to the artist, "it is very good. But you have made one mistake; you have painted Mrs. Billington listening to the angels, whereas the angels should be listening to her."

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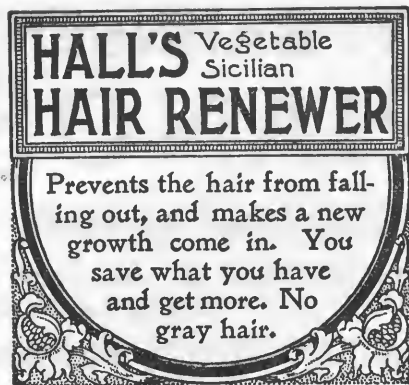
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Jules Schullhoff, the pianist, whose "Gallop d'bravura" a generation ago was heard in every parlor, died recently in Berlin at the age of 73 years.

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